



The Sixty-second Season of  
The William Nelson Cromwell and F. Lamot Belin  
**Concerts**

National Gallery of Art

*Sixty-first American Music Festival*

9 May 2004

Sunday Evenings, 7:00 pm

West Building, West Garden Court

*Admission free*

*The sixty-first American Music Festival  
is made possible in part by a generous gift from  
the Ann and Gordon Getty Foundation.*

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

For the convenience of concertgoers  
the Garden Café remains open until 6:30 pm.

2,496th Concert  
9 May 2004, 7:00 pm

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*Ann Schein, pianist*

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*Aaron Copland (1900–1990)*

Piano Variations (1930)

*Richard Danielpour (b. 1956)*

The Enchanted Garden from Preludes, Book I (1992)

Promenade

Mardi Gras

Childhood Memory

From the Underground

Night

*Sydney Hodkinson (b. 1934)*

Minor Incidents: Four Character Pieces for Solo Piano (1981)

Con energia e audace

Con leggerezza

Con duolo

Con violenza

*Intermission*

*Elliot Carter (b. 1908)*

Piano Sonata (1945–1946)

Maestoso—Legato scorrevole

Andante—Misterioso—Andante

## The Musician

### ANN SCHEIN

Thrilling audiences since her sensational first recordings for the Kapp label and the highly acclaimed Carnegie Hall debut that launched her career, pianist Ann Schein has received critical praise of the highest order in major American and European music centers. She has performed in more than fifty countries and collaborated with such renowned conductors as George Szell, James Levine, Seiji Ozawa, James de Priest, David Zinman, Stanislaw Skrowacewski, and Sir Colin Davis. In 1980, in an inspiring artistic triumph, Schein extended the legacy of her teachers, Mieczyslaw Munz, Arthur Rubinstein, and Dame Myra Hess, by presenting the complete major Chopin repertoire in Lincoln Center's Alice Tully Hall in the course of one season. Schein's recent performances have included concerts at the 92nd Street Y in New York City and a reading of Beethoven's *Fourth Piano Concerto* with the Concert Artists of Baltimore, conducted by Edward Polochick.

Ann Schein has also left an impression on the concertgoing public through her many tours of the United States and Brazil with soprano Jessye Norman. Their musical collaboration can be heard on a release from Sony Classical in early songs of Alban Berg. Schein's recording of solo piano works of Schumann was released in 2001 on the Ivory Classics label and drew acclaim from reviewers in the United States, Europe, and the Far East.

From 1980 to 2000, Ann Schein was on the faculty of the Peabody Conservatory in Baltimore. She gives lectures and master classes across the United States and frequently serves as an adjudicator in major music competitions.

## Program Notes

Aaron Copland's *Piano Variations* is a masterpiece of twentieth-century piano writing and a work of enormous importance in the realm of American piano music. The format consists of a theme of ten measures' length that is followed by twenty variations and a coda. The texture of the work is acerbic, rigid, and thrifty, but the work rises to energetic climaxes—a clear example of Copland's genius. "An austere method of musical constructivism" is Nicolas Slonimsky's judicious description of this twentieth-century gem (*Music since 1900*). Copland completed the variations in 1930 and played the premiere performance on 4 January 1931 at a concert given by the League of Composers in New York City. The critic who reviewed the performance in the *New York Herald Tribune* wrote: "Mr. Copland, always a composer of radical tendencies, has in these variations sardonically thumbed his nose at all of those esthetic attributes which have hitherto been considered essential to the creation of music." In his book, *The Anatomy of Musical Criticism*, music historian Alan Walker includes Copland as an example when he makes the following statement about the creative process: "A master unconsciously harnesses musical principles in the service of his genius. They are the 'hidden persuaders' which prompt us to recognize him."

Richard Danielpour, a faculty member of the Manhattan School of Music since 1993, has established himself as one of the most gifted and sought-after composers of his generation. In a conversation with music publisher Mary Lou Humphrey, Danielpour stated: "My music combines the traditions of European classical music [and] the American vernacular of the early twentieth century. Frequently my music evokes sounds of nature, and has the sense of developmental narrative; I like to develop ideas in ways that suggest some kind of drama." About *The Enchanted Garden*, Danielpour says: "This set of preludes for solo piano was inspired by my

dream life: the juxtaposition of and contrast between my experience of subconscious dreams and conscious reality. In a sense, this work is ‘a garden of the mind.’ The first movement, *Promenade*, was inspired by my daily practice of walking through Central Park before or after working hours.

*Mardi Gras*, the second movement, resulted from a dream I had of the Berlin Philharmonic and its late music director dancing and marching, instruments in hand, down the streets of the French Quarter in New Orleans (or was it the West Village in New York?). The third movement, *Childhood Memory*, includes [the work’s] most vivid musical description of waking from a dream. Here I recall a childhood dream in which I discovered nature as nurturer. At the sound of six chimes (depicting six a.m.), the dream ends; an evocation of birdsong serves as the coda to this song without words.

*From the Underground*, the fourth movement, remembers a nightmare from my childhood of imaginary gremlin-like creatures skittering and slithering under the ground in New York. The fifth and last movement, *Night*, pays homage to both the consoling and frightening aspects of things nocturnal. A chant of bells (transcribed from those which sound at sunrise and sunset each day in the northern Italian town of Bellagio) is heard in the piano’s upper registers during the work’s final minutes. Thus the beginning and the end of the day are perceived as one.” The Louisiana School of Music commissioned *The Enchanted Garden* for its annual piano festival in Natchitoches, Louisiana.

Sydney Hodkinson’s *Minor Incidents: Four Character Pieces for Solo Piano* contains short and relatively light pieces of contrasting character written for the advanced player. A brief fragment from Chopin’s *Mazurka, Op 17, No. 4*, serves as the genesis for the entire composition, and each of the four studies is, in effect, a variation on this material. Hodkinson resides in Ormond Beach, Florida, and has been recently appointed to the Artistic Policy Committee of the Daytona Beach Symphony Society. He teaches composition and conducts the Contemporary Ensemble at the Aspen, Colorado, Music Festival and School.

Elliott Carter's *Sonata for Piano* (1945–1946) has elicited divergent criticism, as have most of his works, but it has taken its place as a masterpiece of twentieth-century music and earned lasting enthusiasm on the part of connoisseurs of his music. Ann Schein has performed this work often and has come to know and relish the challenges it offers. Notes from a recorded version of this work by the American pianist and teacher Beveridge Webster (1908–1999) include Carter's own statement about how his magnum opus came into being: "The composition uses many of the resources and sonorities of the modern piano and is thought of as being completely idiomatic for that instrument, with no attempt to use the virtuoso style of the piano writing in a personal way to express my own thoughts and feelings." Time signatures, together with rhythmic experimentation, are the means by which Carter was able to create a new musical idiom that was unique to the music of the Western world. He attempted to free himself from traditional forms by deriving his basic motives from the interrelations between the tone colors and playing techniques of the piano itself. The octaves, fifths, fourths, and thirds that predominate come from the characteristic overtone resonances of the piano. Among living composers, Elliott Carter has certainly attained a place of honor and makes every list of the foremost American composers of the twentieth century.

*Program notes by Elmer Booze*

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